

## CHEVALIER IS NERVOUS.

Looks Forward  
with Anxiety to  
Monday Night.

PEOPLE HE SEES  
ASTONISH HIM.

He Has Never Sung to So  
Large an Audience as  
That Before Which  
He Will Appear.

Albert Chevalier looks all that the reputation which has preceded him to the United States promised. That is the thought that came to me when courteously greeted by a little man whose blue eyes twinkled with humor and good nature, and who showed a mischievous disposition to question me rather than give the information which I sought.

"But one thought agitates my mind at present," said he, in response to my questioning, "and that is, how the American public will receive a coster-singer."

He really did look worried-looking as if until after next Monday night that topic would receive his undivided attention. The idea of an orchestra to accompany his coster-singer songs filled him with horror.

"Why, I have brought Mr. West over on purpose to accompany me upon the piano," he said. "That is all I want. I am used to him and he is used to me. You see, I should like to give my entertainment just as I do at my own recitals. Excepting for one song, I want no scenery—just a background of dull red curtains."

"Your recitals, Mr. Chevalier?" I interposed. "Do you mean your music-hall entertainments?"

"Not entirely," answered the earnest little man. "I have been giving these recitals in halls all over England—places of the standing of your Chickering Hall. My audiences generally are composed more than half of women. All classes of society seem to like my little songs."

Mr. Chevalier is a modest man. It was with the greatest difficulty that I could get him to talk of his successes.

"I am more nervous than ever," he remarked, "since I have seen the big houses here and the critical, well-dressed audience. We have no music hall in London that can show such an audience. The Palace comes nearest to it. The largest house that I ever played before was at the Dome, in Brighton."

"But I think my most appreciative audience was one composed almost entirely of clergymen. A noted divine one Sunday spoke of the moral effect of song upon humanity, and used as an illustration my coster-song, 'My Old Dutch.' The consequence was that all the clergymen turned out to hear it. I only fear that the dialect may not be understood."

"Speaking of imitations of my song," he continued, "the best that I ever heard was one night when I was waiting in my carriage at Waterloo Station. A street boy came up to the carriage window and sang, with a really wonderfully reproduction of the coster accent, 'The Future Mrs. Awkins.'"

"The best sketch I ever saw of myself was done by Frank Lockwood, the Attorney-General of England. It was after the adjournment of court that on his desk this sketch was found. He had seemed to be busy taking notes during the course of the trial, but this was the only memorandum left."

Mr. Chevalier is an inimitable story-teller—a born mimic and a true comedian. His funny nose, expressive mouth and wide forehead need no "make-up" to add to the effect.

"I only use make-up in one song," he replied, when asked about this. "I put a little on for 'My Old Dutch.' 'Mrs. Awkins.' 'The Nipper' and 'The Kent Road' need none."

In Chevalier a likeness has often been found to the typical French comedian. He explains this by the fact that his father was a Frenchman. His mother was Welsh.

"I first went on the stage when I was six years old, and I am thirty-five now," said he. "I was called a coster-singer, but some of my songs are French and some Scotch. It is the coster-songs, however, that I am best known by."

Then it was suggested that we all go down and take a look at the performance. Mr. Chevalier was delighted. He sat beside me, applauding vociferously, and saying under his breath: "Beautiful! Beautiful!" as the living pictures passed before us. Presently, however, his face showed the old anxiety, as he looked around at the crowded house. "I have suffered from stage fright ever since I set foot on the stage," he affirmed.

Mr. Chevalier then searched through his pockets, and produced some little photographs of a very pretty drawing-room interior.

"I took these myself," he remarked modestly, "and here are some taken down at the beach at Brighton. Those are coster-girls," he exclaimed, pointing to a picture of some girls in wonderful costume.

"I think I'll wait until next week before I say anything about my impressions of the American people," he naively remarked. Mr. Chevalier in conclusion: "Next Monday night I'll know more about them."

MAID MARIAN.

FROM THE  
EAST TO  
WESTERN  
IND NO  
JEWEL IS  
LIKE  
ROSALIND.

JULIA MARLOWE  
TABER

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FREEMAN

## AND VAUDEVILLES.

### THIS WEEK at the THEATRES.

Sydney Rosenfeld's new four-act comedy, "A House of Cards," will have its first presentation in this city at the Fifth Avenue Theatre to-morrow night. Its title is the verbal summary of the fortunes of a fashionable family. A match-making mother finds a wealthy husband for her eldest daughter and strives to secure another millionaire for the younger girl. Her sister carries on a flirtation with the married daughter, whose husband is engrossed in politics. She finally elopes with the persistent lover, just as Fron-Frou and other

stage heroines have done. Public scandal is averted by the hero, a youth who is in love with the younger daughter. He eventually wins fame and fortune and marries the object of his affections. The eloping wife returns to her husband, who is kept blissfully unaware of her frailty. In the cast are Maxine Elliott, Frank Worthing, Henrietta Crossman, Frazer Coulter, Edgar L. Davenport, Grant Stuart, F. F. Mackay, Campbell Gollan and other well-known actors.

The title of Charles Coghlan's new play, which is to have its initial production at Palmer's Theatre to-morrow night, has been the subject of great discussion. Prominent literary men were consulted, and eventually "Madame" was decided upon. The play is written around an ingenious idea of a society woman duplicating a diamond necklace, paying it as the original, and subsequently the original turns up in the same pawnbroker's hands, thereby involving a society woman, her father and several other characters in a web of complication that proves to be exceedingly interesting. Miss Coghlan will play the part of the widow of a rich pawnbroker—not exactly a pawnbroker at that, but doing a loan business under the title of banker. She will be supported by Harrington Reynolds, Charles Kent, Arthur Forrest, Frederic Robinson, Harry St. Maur, Amy Bushy, Kate Magnus, Margaret Wald and a half dozen others. The play is in four acts and is said to be of unusual interest.

Minnie Maddern Fiske (with the accent on the Fiske, according to the billboards) will present her long-promised English version of Dumas's "La Femme de Claude," under the title of "Cesarine," at the Garden Theatre Tuesday night. It is the first English translation of the play made famous by Duse and Bernhardt. Preceding the adaptation, Brander Matthews's one-act play, "This Picture and That," will be presented. The double bill will be continued all the week except Monday and Tuesday nights, when "A Doll's House" and "A Light from St. Agnes" will be the double attraction.

Jacob Litt is to have the honor of presenting the first Cuban play in this city. I. N. Morris's drama, "The Last Stroke," will be presented at the Star Theatre to-morrow night with a cast that augurs well for its success. The play deals with the insurgents' fight for freedom, and of course there is the usual love and comedy incidents. Richard Van Hook, an American, who goes to Cuba to assist the patriots, is separated from his wife by the villain, a Spanish spy, and each thinks the other is dead. The heart-broken wife enters a convent, and later meets her husband, but believes she must remain true to her vows of sisterhood. She has collected a sum of money for the Cubans which the spy seeks to secure. Vance is condemned to death as a spy, but is saved at a critical moment. The villain is thwarted and his wife reunited through the efforts of a priest. The several parts are taken by Frederic De Belleville, J. J. Sullivan, Samuel Edwards, Joseph Kilgour, Edgar Forrest, Ada Dwyer, Helen Lowell and Madeline Lock.

Gus Heege's comedy production, "Rush City," will be introduced to New Yorkers at Sanford's Third Avenue Theatre to-morrow night. It is described as a whirlwind of laughter that gives George Marion, Ed. Heffernan and their associates vast opportunities for hilarious comedy work. The first half is laid in this city and introduces well known types of character. The succeeding acts take place in a Western embryo town where specialties are introduced. A realistic cyclone tears things to pieces and carries the town bodily to another site. Davis & Keough, comedians, have engaged a host of clever performers, and the comedy bids fair to be highly successful.

The Dames Opera Company enters upon its fourth and last week at the Academy of Music to-morrow evening. "Die Walkure" will be sung, with Miss Terina in the role of Brunhilde. Wednesday evening, "Gottterdammerung" is the attraction. Friday night, "Die Meistersinger" will be sung, and the farewell performance at the Saturday matinee is "Die Meistersinger." The repertoire for the ensuing week at the Irving Place Theatre during the first three nights is a repetition of the farce, "Der grosse Komet" (The Great Comet) by Laufs and Jacoby. On Thursday a new comedy, "Das Hungerloos," by Volpert Schumacher and Malkowsky, will be given for the first time. The principal parts of the comedy, which has an abundance of humorous scenes, will be played by Messrs. Egeeling, Pfeil, Rausch, Schmeider and Strobel and the Misses Bragg, Forst and Schletter. "Das Hungerloos" will be repeated on Friday and Saturday evenings, while the Saturday matinee will bring "Romeo and Juliet" for the last time.

#### IN VAUDEVILLE'S REALM.

New Attractions Scheduled at the Several Music Halls and Variety Theatres.

To-morrow night Albert Chevalier will make at Koster & Bial's Music Hall his first appearance in America. He is the leading performer of the London music hall stage. His services are in such great demand there that he appears at five music halls a night, and at each one of them he is invariably greeted by immense audiences. During the week he will sing the songs which gave him his first fame. They are "The Coster's Serenade," "Knock'd 'Em in the Old Kent Road," "The Little Nipper," Mrs. Enery "Awkins" and "The Nasty 'Way 'B Says It." In addition to Chevalier, Oichanski and his trained monkey and mule, Clotilde Antonio, a Russian beauty and contortionist, and Ida Fuller, in her famous dances, will make their first appearances at that house. The statuesque Harriett Vernon, Paul Cinquevall, the juggler, and Corn Caselli, the eccentric dancer, are other noteworthy features.

At Keith's Union Square Theatre the big bill includes the acrobatic Cragg family, J. W. Kelly, Professor Woodward's trained seals, Van Auker, McPhee and Hill, horizontal bar experts; Willis and Barron, in a comedy sketch; McBride and Goodrich, Irish singing and dancing pair; Monague and West, musical duo; Samuel Bunt, ball dancing laddie; the Sidmans, in a rustic farce; Alice Hanson, character soubrette; Eckert and Heck, comedists; Juno Saimo, contortionist; Madge Maltland, baritone, and a half dozen others.

Irwin Brothers' Big Specialty Company, composed of European and American specialties, will be the attraction at Miner's Eighth Avenue Theatre this week. The following artists will appear: Moore and Karcher; Johnson, Davenport and Loretta, Miss Kittle Nelson, Howard and Emerson, Fisher and Carroll, O'Neill and Sutherland, Cushman and Holcombe, Younger brothers, Irwin, and George Phil Golden, America and England's greatest entertainer. Matinee will be given as usual.

The week's bill at Doris's Galoty Theatre includes two newcomers in continuous vaudeville. The first is "La Petite Etolée," who comes direct from Paris, and will be seen for the first time in America. Manager Doris is certain that she will prove somewhat of a surprise, not only on account of her clever budget of French songs,

but by reason of an uncommonly attractive appearance. The other is Miss Fanny Bloodgood, a clever soubrette, who was seen with the Minnie Palmer Company at the Bijou. Otherwise the list will be Master Walter Lee, who finishes an engagement of three weeks; Charles F. Scammon, Swinton and Merton, Professor Hanson's circus of dogs and cats; Allyn and Lingard, Wade and Binks, Whittle, the ventriloquist; Frank Rolley, Belle Darling, and others, equally clever. Sunday continuous concerts are given.

Leavitt's spectacular production, "Spider and Fly," will be at the Bowery Theatre this week. The company comprises a host of talented performers, and a wealth of beautiful costumes, scenery, armor, mechanical effects, transformations, sparkling music, novel specialties and clever pantomime. It presents an entertainment in which the brightest features of comedy, pantomime, opera and specialty are blended.

That conglomeration of fun, character and spectacular effects, "Robert Roy," the burlesque on "Rob Roy," which Manager George Kraus introduced at the Imperia Music Hall last year, is to be revived at the Imperia, beginning to-morrow, with new scenery and spectacular effects, and there will be a ballet of fifty young women in Scotch jannets, a new chorus, an up-to-date song, Scotch pipes and a splendid cast. Besides the burlesque, the vaudeville bill will include the Four Gardner brothers, Felix and Coby, Gilmore and Leonard, in their specialty; the Gotham City Quartet, Lillian Laurel, in new songs, and Linden Tattal, the king of all, in his wire ring act. The usual excellent programme will be presented at to-night's concert.

An exceptionally good bill will be presented at the Trocadero Music Hall this week. Ole Hayden, who has been received during the past winter with great favor, will add to her repertoire of songs something new in the way of ballads, which will have a topical meaning. Madeline Marshall has made a hit in her unique dances. During this week she will appear with Tom Wade in a dance specialty. Among the new attractions come Hialto, the fire dancer; Smith and Cooke; the De Forrests, Murray and Givovini, the Weston sisters, O'Brien and Buckley and the La Month family. The Burletta La Serraglio is growing nightly in favor. A concert will be given to-night.

Next week at Tony Pastor's will be one to be long remembered. Mr. Pastor will to-morrow celebrate his thirty-first anniversary with a most magnificent programme. The programme will be composed of entire new faces. The Zanfretta Pantomime Company will present the latest European pantomime novelties. Pearl Andrews returns with new impersonations, and others are: Kluge Mitchell, in character songs; Daisy Mayer, and her pianist; Edwin La-tell, musical comedian; Three Dunbar sisters; Lydia Dreams, ventriloquist and cartoonist; the well-known burlesque and monologue comedian, Frank Moran; the three Bouffons, grotesque dancers and gymnasts; Mile, Rosina, rope and slack wire dancer; James Glenroy, Richmond, Irish comedy monologist; Mabel Sisson, soubrette; Morton and Coleman, comedians; Eldora and Norino, equilibrist and jugglers; Davenport brothers, acrobatic specialty, and Tony Pastor, in a budget of songs and parodies.

Sandow continues a potent attraction at Proctor's Pleasure Palace, but there is a sweeping change in the other features for the coming week. An important musical feature will be the American debut of Mile, Selma, a soprano of European renown. The Russell brothers contribute to the humorous element of the programme with their own company, including Falke and Semon, Fields and Lewis, Howard, the Morrells and Johnnie Carroll, Irish comedian. Others in the long bill are Rosie Rendel, Bonnie Thornton, Gertrude Mansfield, three Sisters Don, the McAvoyes, Mabel Russell, Elsie Adair, the Parkins and their giant heads, Long and Little, and Professor Scott's dissolving views. For the Sunday concert, from 2:30 to 11 p. m., the special features include James F. Hoey, Jules Levy, Bonnie Thornton, Fields and Lewis, the Imperial Four, May Howard, Johnnie Carroll, Falke and Semon, and Les Bengalis. George Lockhart's original comedy elephants at Proctor's Theatre, twenty-fifth street, will find themselves in merry company this week. The Olfans, European acrobats, introduced their many-jointed nondescripts. The Imperial Four, with the St. Felix Sisters, present a new sketch. The merry little Bengalis and the duty twin Sisker Abbott take their farewell. Fields and Hanson's Drawing Cards, a popular vaudeville company, makes its first appearance in New York this season. They are Joe Flynn, Fields and Hanson, Jack and Rose Burke, Phyllis Allen, Professor Gaudette's Monkey Circus, Jose Le Fleut, Lator and Chester, Sisters De Forest, a phia, Foreman and West, Kennedy and Stewart, and Ed Barker, comedians, and Rita Durand and Eudice Hill, acrobats. Entertainers at the Sunday concert, 2:30 to 11 p. m., include Lottie Gilson, Joe Flynn, Fields and Hanson, Phyllis Allen, Gertrude Mansfield, Lator and Chester, Ray Vernon, Florence French, Nelsonia and twenty others.

#### PLAYS THAT ARE RUNNING.

Standard Attractions Which Enjoy Prosperity in Several Play Houses.

Lillian Russell has infused a soubrette spirit into her part in "The Goddess of Truth" at Abbey's Theatre, and it has been duly appreciated. The opera abounds in pretty melodies and witty sayings, and the company supporting the star interpret them with due zest. This is the fifth week of presentation, and popular favor has not lessened.

John Drew continues to act as the champion of the weaker sex at the Garrick Theatre. "The Squire of Dames" is the best thing Drew has given the public. The play is of absorbing interest and the plot is skillfully brought out by the excellent company.

Hoyt's latest comedy, "A Black Sheep," is still in the height of its prosperity at the author's theatre. Otis Harlan's transition from the wild Westerner to the howling swell is comically made. The songs and specialties are constantly changed, keeping the play up to date in every particular.

"Bolema" is meeting with continued success at the Empire Theatre. It is amusing, entertaining and full of action. Viola Allen as a product of the Latin quarter of Paris, and Henry Miller, as an adopted son of the same district, are characters that, as the showman says, "must be seen to be appreciated."

At the Bijou Theatre May Irwin disports her jolly self in "The Widow Jones" to the great delight of all who are fortunate enough to see her. The play is full of catchy songs and May Irwin sings several new ones with the same unconsciousness that made her famous in the South.

Chauncey Olcott is winning fame and dollars by his admirable work in "The Minister of Charity" at the Fourteenth Street Theatre. His singing is really a musical treat, and he is forced to respond to cheers until one would think his vocal organs would be impaired. He is surrounded by a company of clever performers.

"The Heart of Maryland" retains its hold upon the affections of the public, and crowded houses are the almost invariable rule. Maurice Barrymore, Cyril Scott, John E. Keil and Mrs. Leslie Carter have become so thoroughly identified with their parts that it seems second nature to them to impersonate their several characters, and a perfect performance is the result.

The Casino is the hub of music and fun nowadays for "The Lady Savoy" furnishes both in profusion. The galaxy of pretty girls in the company is worth going far to see, and the several comedians keep the night at boiling point. A novel souvenir will be distributed April 2. Photographs will be taken of the audience and copies distributed to the ladies.

Several large theatre parties are booked to see "Chimne Faddler" at the Standard Theatre this week. The one-hundredth performance is shortly at hand and there will be appropriate souvenirs issued. Chimne is as volubly as ever, and his clever associates are helping him to make the greatest success of his career.